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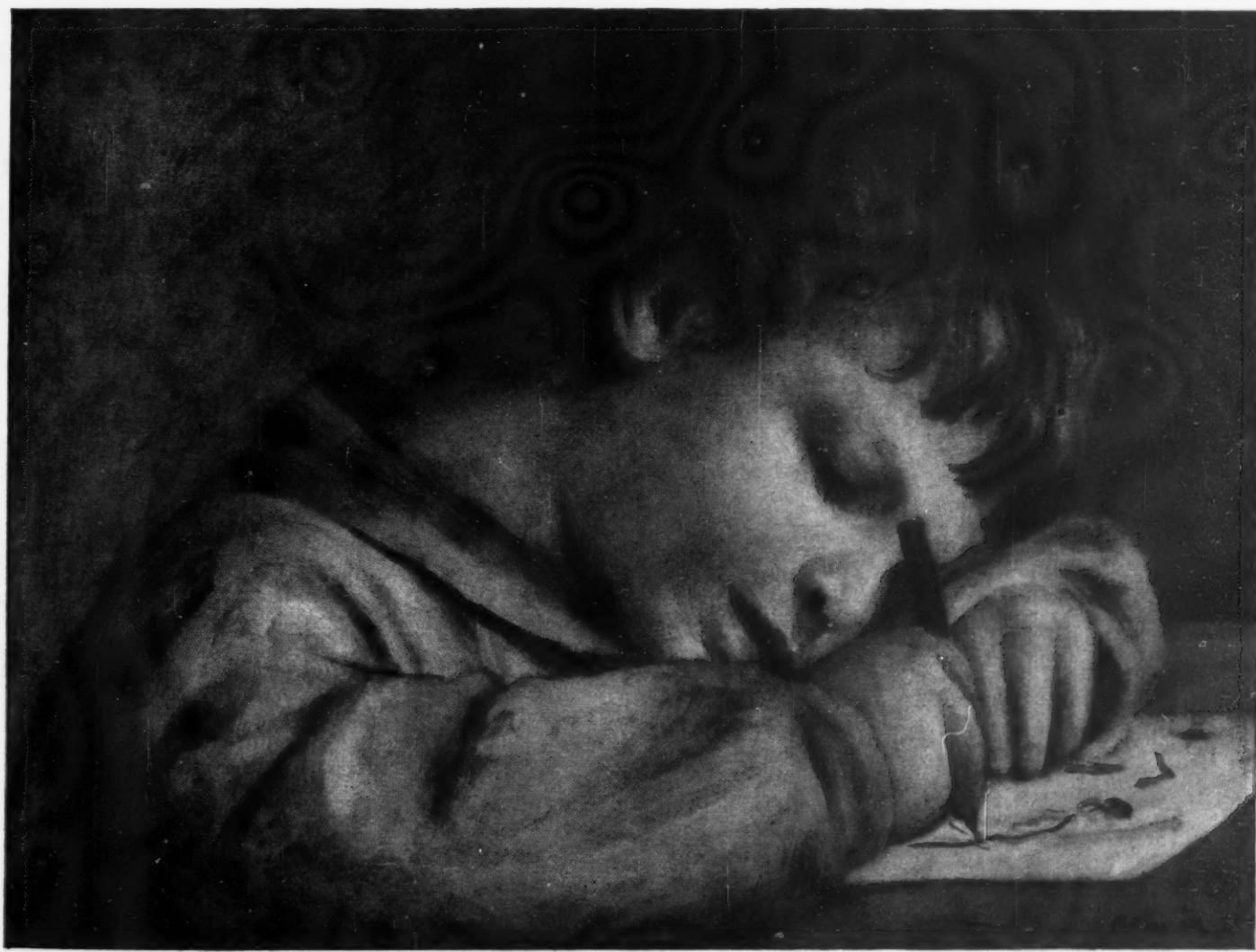


1951

Design

the creative art magazine

FOR PROFESSIONAL, TEACHER AND CRAFTSMAN



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this issue

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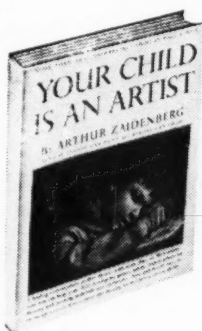
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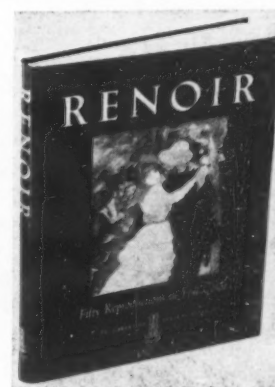
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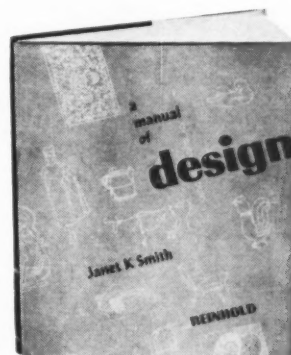


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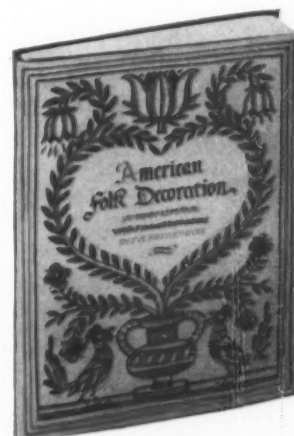
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DECEMBER, 1951

G. Alan Turner, Editor

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THIS MONTH'S COVER

THE charming painting of young Pierre Renoir attempting his first work of art is an oil by his famous father, Auguste Renoir. Few other artists, except possibly Velasquez and Mary Cassatt, have so successfully captured the ingenuousness of children as did Renoir. The contradiction to the myth that artists must live unhappy, bohemian existences, Renoir almost never painted a somber theme. His children, genre subjects and nudes vibrate with the joy of living. DESIGN is indebted to Grossett & Dunlap, publishers of "Your Child is An Artist," for the use of this cover painting. ●

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By **MICHAEL M. ENGEL**

WOE DE COLOGNE: The famed Cathedral in Cologne, Germany was left unfinished for six hundred years because the architect's plans had become lost. Finally, while laborers were repairing a beehive in the garden of a French inn, they happened to tear up the flooring of the hive and found that the Cathedral plans were underneath!

GILT COMPLEX: The art of gilding reached its golden age with Francesco Raibolini (1450-1517) of Italy. His work was so admired he was, appropriately enough, appointed master of the mint at Bologna. He was also a painter of so high a caliber that Raphael publicly admitted the gilder was the only artist he would regard as an equal.

ART'S GREATEST LOSS: Leonardo da Vinci's "Last Supper," which adorns the wall of the refectory at Santa Maria Della Grazie, was painted in tempera and fresco and faded badly over the centuries. Only the combined efforts of many restorers have kept it from total obliteration. It remains one of the world's greatest works of art, but may be doomed to eventual disintegration.

OLDEST LIVING SCULPTOR: is Adelaide Johnston, who just celebrated her 105th birthday at the crypt in Washington which houses her well-known statues of suffragettes Susan B. Anthony, Lucretia Mott and Elizabeth Cady Stanton.

STARS IN HIS EYES: Herman Goldschmidt (1802-66) gave up a successful career as a portrait painter to become one of Europe's outstanding astronomers. . . . Madame Schiaparelli, one of the world's most publicized fashion designers, is the daughter of the astronomer who discovered the "canals" on Mars.

SUBMARINE ART: Diego Rivera, Mexico's leading artist, recently completed a series of paintings that now lay completely under water. They are on the floor of a reservoir for Mexico City's new water works. Specially treated with a transparent cement, they can be viewed by standing on the edge of the pool.

LIVING FROM HAND TO MOUTH: Henri Bellechose, early 15th Century artist, was so ill-paid by his patron, John the Fearless, that he was forced to become his valet to eke out a living.

ALLERGIC TO PAINTING: Boston's top painter, Karl Zerbe, had to stop working in encaustic, his favorite medium, when he discovered he was allergic to its chemicals.

FIFTY-ON-ONE: Archduke Leopold Wilhelm, Governor of the Netherlands from 1646 to 1656, was an avid collector of paintings. No doubt exhausted from the task of viewing his thirteen hundred works, he commissioned David Teniers to paint one huge canvas which contained miniatures of the prize fifty paintings, portraits of notable people of the time, and his own likeness. (The Archduke is shown as the only man wearing a hat). The masterpiece was exhibited in America two years ago, in the famed Vienna Treasures Collection which toured the country. ●

CREATING UNUSUAL TOYS

papier-mache, stuffed and wooden toys are easy to design. here's how!

by
janet k. smith

Author of "A Manual of Design," Reinhold Publishers, (\$5.00) upon which portions of this feature are based. Book is reviewed in this issue.

THE subject of toys need not be confined to playthings for small children, though the designing and making of these is a fascinating occupation for adults and may well lead into a lucrative one. Grownups have their toys too—table decorations, Christmas tree ornaments, mantel and what-not occupants, lapel gadgets—these may be called by other names or acquired ostensibly for other purposes, but they are, in their essence, toys nonetheless.

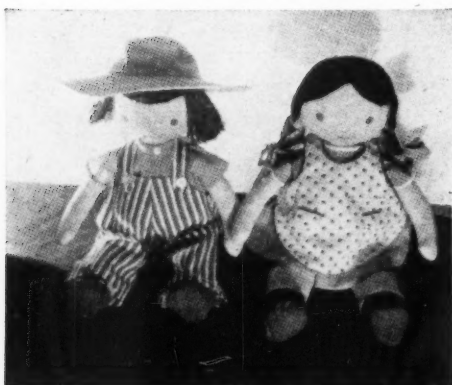
STUFFED TOYS

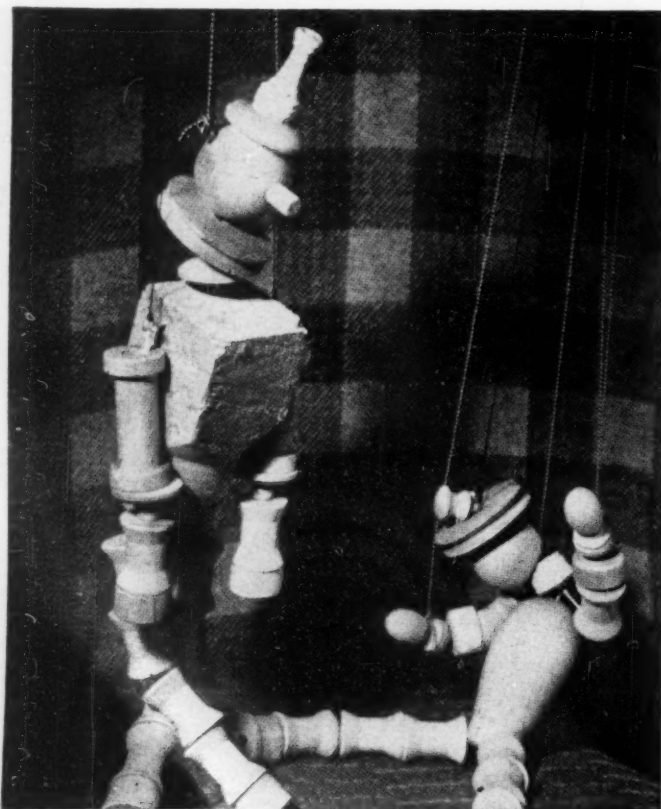
The most interesting toys of this variety are conceived three-dimensionally from the beginning and are not merely backs-and-fronts plumped out with padding. Base your plan on a "boxing" like the strip which gives davenport cushions their solid form. You will then need to start with a pair of profile shapes, as characteristic of the creature as possible yet also as simplified. Think of basic geometric shapes and masses and see how nearly the idea can conform to such. Examine the hippo shown below. The boxing gives thickness to the profiles of the body; it can be almost uniform in width or it can taper and swell out. The legs are thought of as cylinders and are made separately and attached, when completed, to the body part. For such a plan a very firm



BRASH BIRD: The materials used for this papier mache figure are newsprint, paste and upholstery fringe. Supported by the equalizing weight of its outthrust tail, the toy is quite durable and makes a novel gift.

STUFFED TOYS: The charm of dolls often lies in their gentle exaggeration. The twins from the farm, below, seem eager to greet their new owner. The giraffes are amiable little fellows, who, with a bit of alteration might be turned into mules. And the coy hippo—endearing gift for any child—or sentimental adult!





stuffing material such as sawdust is best to use in the legs of the creature. The body as a rule should be filled with lighter material such as cotton, kapok, or milkweed down. The legs could also be reinforced with cardboard cylinders or even with pop bottles if the toy is not for small children. Pad well around these anyhow, of course. Finish the feet with a disk of heavy cardboard to assure a firm stance.

In planning animal forms for stuffed toys, the profile of the head is usually a crucial spot where characteristic form is or is not achieved. It is easier to conceive of the fuller masses of the body in simplified form, but the heads must retain the essential shapes of the real beasts, both in the side and front views. Dolls and such human-based toys do not as a rule need profile faces (see doll twins on page 57). The various animal shapes of muzzle and brow, the line of jaw and lip, the placement and form of the eye, its iris and its lid—these are what help distinguish colt from calf, pup from kitten, dog from fox. A lot of careful observation and a keen eye for subtle yet clear differences are needed here.

Machine sewing or very strong-hand sewing with frequent back-stitches is recommended. Any firm cloth works well for the outside of stuffed toys. Felt is ideal for many purposes. If shaggy surfaces are wanted, one can tie in clumps of string or yarn like comforter tufting.

The whole head, as well as the legs and hoofs of the unicorn hand puppet, shown on this page, are built of solid rolls of felt; its cheeks are felt-covered button molds. The fur-cloth skin is fitted snugly to a padding of many layers of cheesecloth roughly quilted together and boxed into shape. Its neck is hollow for flexibility of action. It is given form and directability by a spine of button molds alternately tied along a cord with beads between. Two beads are above the center cord, and one is under it at each space between the wooden disks. The button molds contribute size to somewhat fill out the cloth neck-tube; the beads present curved surfaces for bending against as well as spacing the button molds into a curve. This is held to a permanent arch by having the cord underneath shorter than the top one, and the head adjusted to fit, so the neck can bend further and turn from side to side, but not straighten out entirely.

WOODEN TOYS

There are two main forms in which wood for toys is likely to be most useful: boards and plywood, and wood turned on a lathe. Although making the latter for yourself is beyond the average scope, it is often possible to acquire bits of turned wood that are by-products of something else

please turn to page 70

TOP: A cute gray mouse made of plush. Simple to construct, it makes a clever hand puppet.

CENTER: Everybody loves a unicorn, though few of us happen to have one handy. Another hand-puppet, it is of fur cloth and gold-colored felt.

BOTTOM: These loose-jointed marionettes are made of discarded wood scraps, screw-eyes and used thread spools.

POSTERS FROM PARIS

picasso, braque, matisse and dufy show their wares in a unique exhibit

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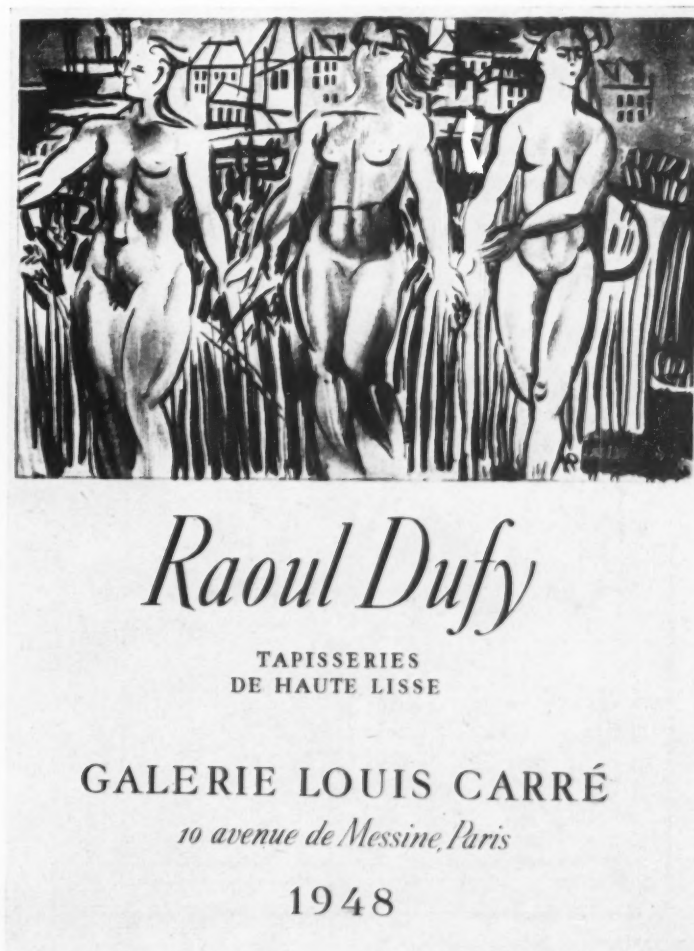
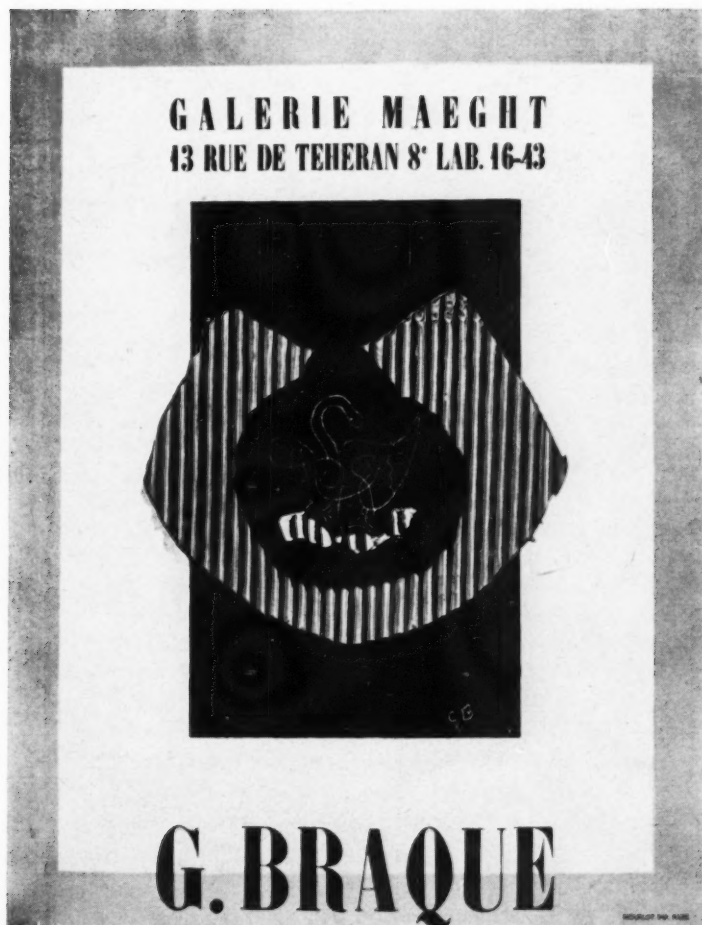
denys sutton

POSTERS FROM COLLECTION OF SAN FRANCISCO MUSEUM OF ART

POSTERS are familiar enough in this country. Even when used for art exhibitions in museums or commercial galleries they seldom make any contribution to creative art, and rarely indeed does an artist of distinction try his hand at this form of public announcement. The collection recently prepared and circulated by the San Francisco Museum of Art offers a complete contrast to the usual run of the mill work commonly associated with this form of graphics. Many of the most respected names in contemporary French art are included in the grouping of twenty-five posters. Four classic examples are reproduced. The Museum has agreed to make the original posters available to schools for a nominal fee of \$10.00 for a three week show. Interested teachers may write to: *Grace L. Morley, Director San Francisco Museum, Civic Center, San Francisco.*

THE posters in the San Francisco Museum assembled showing were all designed with the same purpose in mind—to entice the passerby. But, unlike the average rendering, these were not painted by commercial artists. Their creators are the leading painters in modern France. They show clearly how first-rate art can be related to the simple form

please turn to page 71



the practical art of

CHINA PAINTING

notes compiled by

henrietta barclay paist

lesson no. 2: straight line designs for decoration of tiles

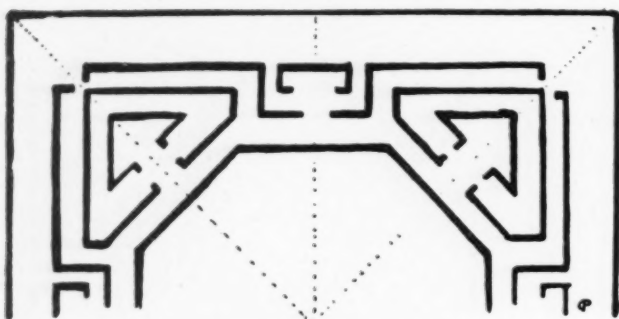


Fig. 1

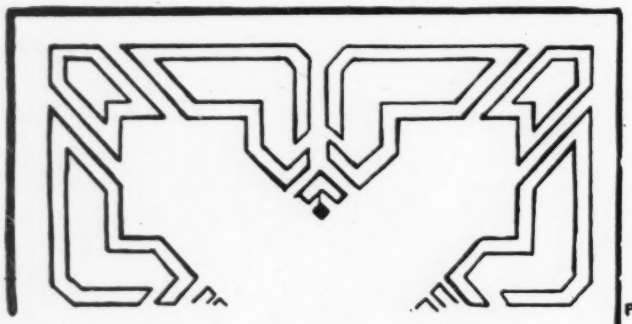


Fig. 2

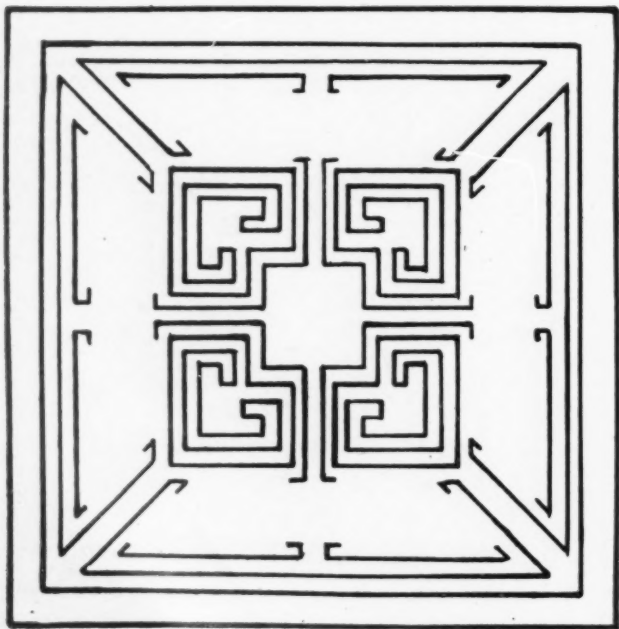


Fig. 3

IN OUR first article on basic decoration of china (May, 1951) we discussed the initial steps on border designing. We are now ready to advance to a problem in the decoration of tiles.

Do not associate tiles with their utilitarian function in the bath alone. Well-executed tiles are art objects worthy of prominent exhibition in any room of the home.

Our first article dealt mainly with the principles of rhythm, balance and harmony. The next logical step is the development of an artistic design. We will work on an ordinary tile, six inches square. Our self-imposed limitation will be the same as in problem one—the lines of the right angle triangle. Here is your working procedure:

1. On a sheet of Japanese water color paper draw a six inch square. Measure to the center of the top line and lightly dot a vertical line to divide the design area into two equal parts. (figure 1.) Then dot diagonal measurements to create two equal triangles. This forms a skeleton guide. All subsequent lines will be parallel with these. From this beginning we will group additional lines to throw the major center of interest to different parts of the square.

In figure 1 we have thrown the interest into the corners, maintaining only sufficient interest at the diameters to connect the corners in a manner which permits the eye to travel easily from one part to another. Duplicate the design on figure 1 and then improvise, if desired, always keeping the design simple.

2. Now, let's try another type. We will train attention on the diameters, having only sufficient interest in the corners to draw the design together. (figure 2.) This sketch is a bit more complex.

3. In the next sketch we will try the third possible approach to our problem. This time our major interest will lie in dead center. (Still, there will be sufficient interest in the outlying portions to make the design artistically complete. (figure 3.) Always leave a half-inch or better as a margin from the boundary line. Don't copy these basic sketches slavishly; after you have tried those illustrated, take off and improvise. Work for variety and also for rhythm. Inter-relate the parts. Mechanical designing is a bore. Remember, even at the beginning you must assert yourself. Tile designing is not a formalized, academic business. Feel free to take command yourself. You're not designing mass-production tiles for a parquette floor or a linoleum factory.

All of this is basic training and discipline of the mind. When you have mastered these basic design techniques,

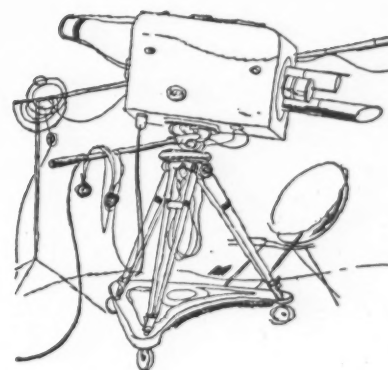
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ART EDUCATION ON TELEVISION

article by

hans van weeren-griek

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© san francisco museum

the infant industry has come of age, what is its role in art teaching?

TELEVISION, it has been stated, is good for the artist and art education. This is a wrong conception. Art education is very much the same on or off the video. It is much on the level of going to school and learning things that have little to do with life, and art grows out of life. What television really does is to bring the things we want to talk about to people into their homes and into schools, reaching a wider audience than ever before. That is a definite change. Now we deal with an audience that does not have to travel to a gallery or a museum to view paintings; they come to them through video.

It was reported about ten years ago that the mental age of the radio audience was about twelve years. After ten years of education, it was reported last year, that mental age is now ten years. This is not as alarming as it sounds because the audience is larger and includes income groups of less education which brings down the average. But we do find that we talk to a group that possibly has never seen a "genuine" oil painting. Television programs are still mostly seen in saloons, but also more and more in schools and homes.

There are three functions of television which are very important from the artist's standpoint. It is not generally realized (and artists are at fault here) that television is a new medium of expression; not an extension of communication, but a medium which has never existed before. Video can not only use people in front of the camera but 15 miles away doing related things, dissolving one into another, using three-dimensional shapes, stage sets, music, practically anything there is in the world.

If the artist's trend of thought is, "What can television do for me," he'd better forget about it and concentrate on what he can do for television. It is not enough to say that television programs are terrible. He must change that situation; no one else will do it for him. Artists, painters for

stage sets, and sculptors too, have to think the problem through because no one knows very much about television and can tell them what to do. The artist can use the medium but how is up to him.

The second function is one of education, of extending the artist's public. Painters seem to think that all they have to do is put their paintings in front of the camera and people will rush out to buy them. We cannot expect that, for they will still think the paintings strange and will want nothing to do with them. What we can do intelligently, not only in television but throughout education, is to maintain certain qualities and high standards which we find ultimately in fine art. The first play we do should have a good set; a table should be of good design. The aesthetic qualities of most television programs are terrible, and we must start working in the small details of life through which the aesthetic experience of the average public is absorbed.

What I did in a recent program called "Art Today," which told something about art to the audience we assume to have a 10 year old level, was to start with very early things—prehistoric art and children's art, contemporary art and certain aspects of prehistoric art. Through drawing and demonstration, I made my point and then to show what really happens when a painting is made I proceeded through the steps actually of painting a picture. I did the same with sculpture, basketry, weaving, pottery, actually making these things. I even made a table and a chair which resulted in my getting an excited telephone call from a customer in a saloon who was watching my program but who was really waiting for a boxing show. He wanted to know where he could buy my chair. Which brings us to the third function of television in relation to art, that is, the selling of art to the public. If the artist wants some sense out of television, he has to think along these lines.

Right now the advertising agency is in control in television, and that is a difficulty artists have to overcome. Another difficulty is that television is run by old radio people with no conception of the use of the eye who see television only in terms of sound and voice, and film people who view it in terms of the stage. Artists, composers and writers can do a tremendous job if they cooperate to improve this most important means of communication. ●

EDITOR'S NOTE: This paper was delivered at the second annual art conference of the Woodstock Artists Association, and was then published in the College Art Journal.



SYRUP CAN of Pennsylvania-Dutch origin, made of bent tin.

the decorating of TINWARE

by

jean lipman and eve meulendyke

Authors of "American Folk Decoration,"* Oxford University Press (\$10.00)

It will surprise many to find that American decorated tin originated in New England and not in Pennsylvania. In 1730 two Irish tinsmiths, William and Edgar Pattison, settled in Berlin, Connecticut. In 1740 they began importing sheet tin from England and making it into cooking utensils, which they sold from door to door in Berlin and neighboring towns. Soon Berlin became the center of the tin industry, which continued there till the middle of the nineteenth century.

The earliest tin was undecorated. By the late eighteenth century, however, tin was being 'japanned'—colored decoration applied over a lacquered ground—and one Hiram Mygatt, an 'ornamental coach painter,' opened a shop in Berlin for the japanning of tinware. Other tinware shops sprang up in Farmington and near-by Connecticut towns. In Boston in 1785, Paul Revere advertised 'Japanned tea trays in sets,' and in 1799 Eli Parsons advertised his 'Tinning Business' in Dedham, Massachusetts. By then there were numerous tinsmiths operating in other New England communities.

The earliest American tinsmiths ornamented their tin in the manner of the 'japanned ware' that had been manufactured in England and Wales in the late seventeenth and eighteenth centuries. A great deal of this decorated tin was made in the eighteenth century for the American trade. In America the early tin was elaborately decorated by skilled workmen trained in the techniques used abroad. The eighteenth-century Chippendale and lace-edged trays painted with elegant floral designs, or decorated with gold-leaf or freehand bronze painting, are typical of this early period when tin decoration was patterned after English models. This kind of tin does not come into our folk category.

Soon, however, the rural tinsmiths began to turn out a type of simply painted tin intended for quick and cheap

quantity sale. This country tin was made and decorated in enormous quantities in Pennsylvania in the first half of the nineteenth century, and has become popularly known as 'Pennsylvania tin.' It was also manufactured in German-settled communities outside Pennsylvania, such as the vicinity of Saugerties, New York. A great deal of the same type of tin also comes from New England, where country decorators often peddled their wares from carts.

The country tinsmiths decorated their tin with brush-stroke painting, which all the apprentice decorators learned. The colors used were white, yellow, blue, and vermillion on various-colored grounds, the commonest being black or brownish black. Other grounds are red, yellow, cream, blue, or green, the green being the rarest. The scarce red coffee pots were occasionally decorated in gilt. The designs, stylized as dictated by the brush-stroke technique, were most commonly made up of abstract patterns of fruits, flowers, and leaves. Some of the flowers are akin to the Adams rose of chinaware; fruits suggest the plum, tomato, and pomegranate. The decorated tin household objects were of many varieties—trays, sconces, tea caddies, tea and coffee pots, pitchers, measuring cups, salt shakers, nutmeg graters, hanging match cases, candlesticks, and many others. There were also boxes of various kinds, the commonest being cooky, spice, and trinket boxes, and the cash and document boxes that, according to Pennsylvania tradition, always accompanied the driver of the Conestoga wagon. Many of the tin pieces were made in miniature as toys for the children.

Gold and silver leaf was practically unknown to the country tinsmith, but after the 1820 period of furniture stenciling, tin decorators, too, learned the art of bronze stenciling and turned out many pieces decorated with simple stencil designs.

BASIC INSTRUCTION FOR DECORATING TIN

preparing the old tin:

Remember to look for traces of old pattern before refinishing. Then remove paint with a paint remover, following directions on the can. If any rust spots appear, go over with a rust killer such as Rusticide, or any standard rust remover. Wash off all traces of the paint remover or rust remover with a cleaning fluid.

Now wash with hot water and soap, and dry thoroughly.

Immediately apply a coat of metal primer, such as red sanding primer. Thin with turpentine if necessary. Let dry 24 hours.

*may be ordered thru DESIGN.

Rub with No. 00 waterproof sanding paper and water, until smooth.

Paint with a thin coat of flat black. Allow to dry 24 hours.

Sandpaper lightly with No. 00 waterproof sandpaper or No. 000 steel wool.

Give second coat of flat black. Allow to dry 24 hours and again sandpaper lightly.

Trays should be allowed to dry on one side before painting the reverse. They may be supported on four nails driven in blocks of wood if both sides must be done simultaneously.

Note: The beginner will find it easier to work with a black background, since any retouching done around the design on a black ground will not be visible after the varnish coat is applied. Always reserve enough paint from the original can for this retouching, so that the black will be the same. (All blacks do not match!)

For a light background follow directions above, using gray sanding primer. Tint flat white by mixing a little japan tube color, or artists' oil color, to the desired shade. A light background must have at least three coats of paint, allowing 24 hours to dry between each coat.

preparing new tin:

Wash thoroughly with hot water and soap to remove any film of oil or grease. Rub with No. 0 coarse steel wool to roughen surface.

Give a priming coat of red primer, thinned with turpentine if necessary, and proceed as described above.

Materials	Where to buy	Amount
Paint remover	Paint store	1 can
Rust remover	Paint store	1 can
Metal primer	Paint store	1 can
Turpentine	Paint store	1 can
No. 00 waterproof sandpaper	Paint store	1 pt.
No. 000 and No. 0 steel wool	Paint store	Several sheets
Flat black paint	Paint store	1 pkg. each
Brush (for paint remover)	Paint store	1/2 pt.
1" brush (for background)	Paint store	1
Cleaning fluid	Paint store	1



PENNSYLVANIA COOKY BOX is easy to reproduce. Full directions are given in this article.



CANDLE HOLDER is also of Pennsylvania tinware and was a favorite in colonial days.

BRUSH-STROKE PAINTING

to apply the design:

After the tin has been properly prepared as described in the preceding paragraphs, copy the design to be used on a piece of ordinary tracing paper.

Rub back of paper with a piece of magnesium carbonate for a dark background, or use black graphite paper for light backgrounds.

Place the tracing paper on the article to be decorated, holding in place with masking tape.

Trace over the design with a No. 3 hard pencil.

AN EXAMPLE TO FOLLOW:

to decorate cooky box shown:

1. Prepare surface for painting as described.
2. Apply thin coat of VERMILION in japan. Follow instructions for preparing tin for decoration, substituting vermilion for flat black.
3. Enlarge and transfer design desired.
4. For painting, use large No. 3 quill for large areas and small No. 1 quill for small units. Use a No. 2 scroll brush for all fine lines. Be sure one unit is dry before adding overtones.

Paint birds YELLOW.

Center of light circle, two circular motifs, flower buds, and flowers, ROSE.

Central sections of pineapples at bottom, VERMILION.

Let dry 24 hours.

5. Paint petals on flowers and centers on buds RED.

Stems, lighter leaves, and brush strokes at end of pineapples and on cover, YELLOW.

Let dry overnight.

6. Paint shadings on pineapples PINK. All dark circles, leaves, birds' wings, and outside of pineapples, DARK GREEN. Small light dots and highlights on circles and flowers, YELLOW. Eyes and all fine, dark markings on birds and circles, BLACK. Let dry 24 hours.

7. Apply coat of clear varnish and let dry 24 hours.

8. Antique according to instructions for light backgrounds.

9. Apply two more coats of varnish 24 hours apart, and when the last coat has dried 48 hours, rub with crude oil and pumice. ●

OUTSTANDING CERAMIC

clean design and imagination play key roles in the

report by viktor schrekengost



DINNERWARE DESIGN #2:

Arnold Branch

First award in the dinnerware division and winner of the \$500.00 Commercial Decal, Inc. prize for "that ceramic work suitable for reproduction in Decalcomania which can be easily applied in mass production." Soft green on white.

VIKTOR SCHREKENGOST, Chairman
PAUL BOGATAY
IVAN MESTROVIC

National Jury of Selections and Awards.

THE 16th National Ceramic Exhibition is important not only to the Ceramic field, but to the field of Contemporary Art as a whole. Jointly sponsored by the Syracuse Museum of Fine Arts and The Onandaga Pottery Company, the show is characterized by a sincere, imaginative expression, perhaps a bit more serious than previous shows. There is an apparent growing understanding and advancement in technical knowledge and application. Predominating throughout the offerings is a grey, brown subdued tonal quality, with a few spots of color either in pottery or sculpture. The enamels add the needed spark of color and brilliancy.

Sculpture is for the most part bisque with engobe and stained bodies adding variety in value and tone. (An even greater variety could be achieved by the use of color and texture of glaze, which is unique to the medium.)

In making the selections and awarding the prizes, the jury was concerned with the total aesthetic quality which has been achieved by sound structure and organization of

please turn to page 68



"JUNGLE WITCH":

Adolf Oderfer

Winner of the \$100.00 Hanovia Chemical Co. award. Best example of coordinated color and form in ceramic sculpture in the 1951 show. Glazed, polychromed sculpture.



TWO CERAMIC BOTTLES:

Paul D. Holleman

\$100.00 award of G. R. Crocker & Co. went to the group of leopard spot and celadon bottles above. Both are in blue bond, sgraffito. Citation reads: "For pottery whose decoration is best integrated to its form."

MCS OF THE YEAR

s in the 16th ceramic national at syracuse



POTTERY BOWLS:

Edwin Scheier

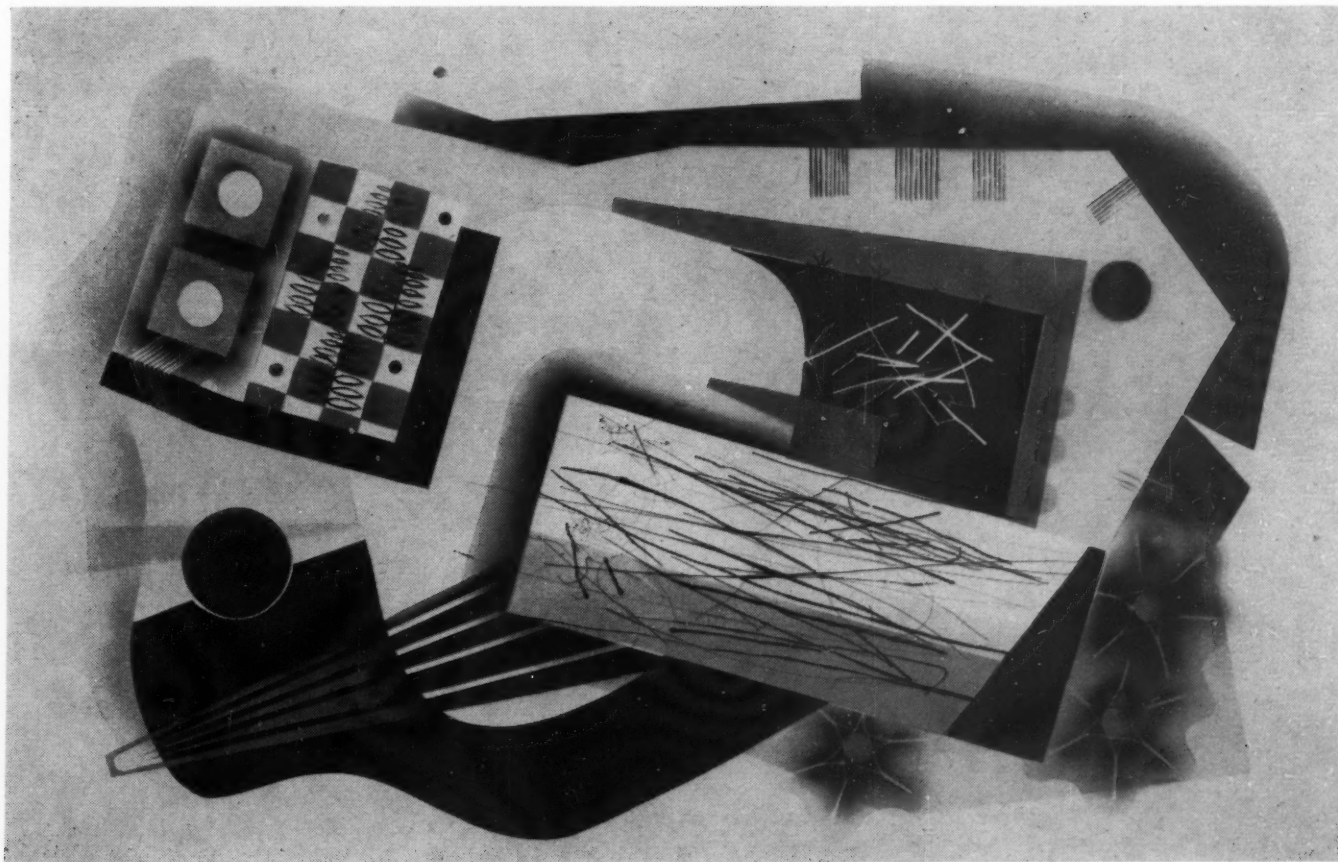
\$10.00 award winner of Onondaga Pottery Co. Bowl at left is incised design, at right with applied design.



"YOUNG ONE":

William M. McVey

First Award in ceramic sculpture and the \$500.00 prize offered by International Business Machines, Inc. went to this 23" high stoneware figure. McVey also won the I.B.M. award last year for his "St. Francis."



"COUNTERPOINT":

Edward Winter

Special mention for enamel murals went to DESIGN's Advisory editor in ceramics. Of vitreous enamel steel, in blue, gray and white. This type of mural is of increasing importance to architects and Mr. Winter has pioneered in its development.

ART: FAR MORE THAN A PASTIME

by

edwin zeigfeld

Head, Dept. of Fine & Industrial Arts, Teachers College, Columbia University

EDITOR'S NOTE: Dr. Zeigfeld was the United States participant in the recent Unesco seminar on the Visual Arts in General Education, which met at Bristol, England. DESIGN departs from its customary function of factual reporting on creative art methods, to bring you this important message. Teachers will gain a new insight into the responsibility which is uniquely theirs in dealing with their young charges. Art is an important pivot of the intelligently balanced design for living. Through art, the world becomes a more closely knit brotherhood.



© Elizabeth Hibbs

"CHILDCRAFT"

The Fine Arts are a universal tongue. All music is read in identical manner; all writing is based upon ageless truths, and all creative art follows the same pattern of acceptance. The creative artists of tomorrow are now being led and moulded by the teachers of today.

ONE of the most significant discoveries of recent times is that all people are creative, that there exist within each of us the potentialities for artistic expression. The many illustrations on these pages are eloquent testimony of the presence of that trait among young people, for the examples are not by specially gifted youngsters training to be artists, but by children in the normal process of growing up. These activities with art media provide them with essential means for developing into emotionally-mature men and women who are needed to cope with the problems of our twentieth-century world.

Although the potentialities for creativity have undoubtedly always existed in peoples, this had never before been a pressing concern of education, nor was there any particular necessity for it. Our contemporary world, however, by its nature and present condition, has made the development of creative individuals essential and urgent. For, increasingly, we live in a world in which it is difficult to maintain our individuality and stability.

Of the many factors that might be cited which are complicating our existence, two appear most important. First is the acceleration of mechanization and technology. In industrialized centers the labours of man to support himself have been robbed of much or most of their dignity. Pride in producing a product hardly exists since the part of any one person is so insignificant. As a consumer as well, he purchases and uses mass-produced commodities which may be exactly the same in Calcutta or Chicago, in Anchorage or Capetown. A person thus tends to lose his individuality and become a cog in a machine and an anonymous consumer. The parallel emphases on materialism which are by-products of technology tend also to devalue the emotional and the personal. The machine, impersonal and insensitive, dominates our thinking and our actions.

The second major factor is the present state of world tension. Everywhere there are feverish preparations against a war we hope will not be fought and a large part of our money and energies are diverted into channels for enormous destruction. Never before have the demoralizing effects of uncertainty and the disintegrative effects of tension been so widely prevalent.

These conditions and forces are a part of our times and no one escapes them. Children, with their particular sensitivity, are deeply affected, even though they may not understand or even know of the issues that form them.

It is being discovered all over the world that children are responding to creative opportunities in the arts with an almost fierce intensity. This is true, not only of children but of adults as well. In a world which devalues the individual they are engaging in activities which develop the individual: in a world which abounds in forces of disintegration, they are demanding those activities which make them whole.

Individuality and integration are two of the basic characteristics of creative activity. Through it an individual clarifies his world and his relation to it. His experiences are deepened, intensified, unified, and most important, their meanings are made uniquely his own. Through dealing with things of the senses, he himself becomes sensitive and emotionally mature with an appreciation of human values and feelings. The arts in life, then, are no longer merely pleasant and superficial pastimes but activities which are essential in our present world if we are to maintain our dignity and integrity, our wholeness and stability. ●

1. Art knows no national or racial boundaries. Children who are brought up in close contact with the art forms of other countries are less inclined to create barriers against cultural intercourse when they mature. The United Nations is doing much to foster this spirit of mutual art-education. International contests and exchanges of exhibits are two of the most popular methods employed.

2. An interesting project for art teachers would be to arrange for an exchange of their pupils' drawings with a class of the same age, located in a foreign country. Mutual understanding, respect and knowledge would be the net results. This can be arranged through: UNESCO, NEW YORK, N. Y.

3. First graders of Hockessin School, New Castle County, Pennsylvania join together in a cooperative project of mural painting. Teamwork is stressed and each member becomes interdependent upon the other members for success of the project.

4. Puppet making is another activity that can enlist several students in one cooperative project. The below second-graders are from P.S. 3, New York City.

1. © "CHILDCRAFT"

By Aigner from Monkmeyer



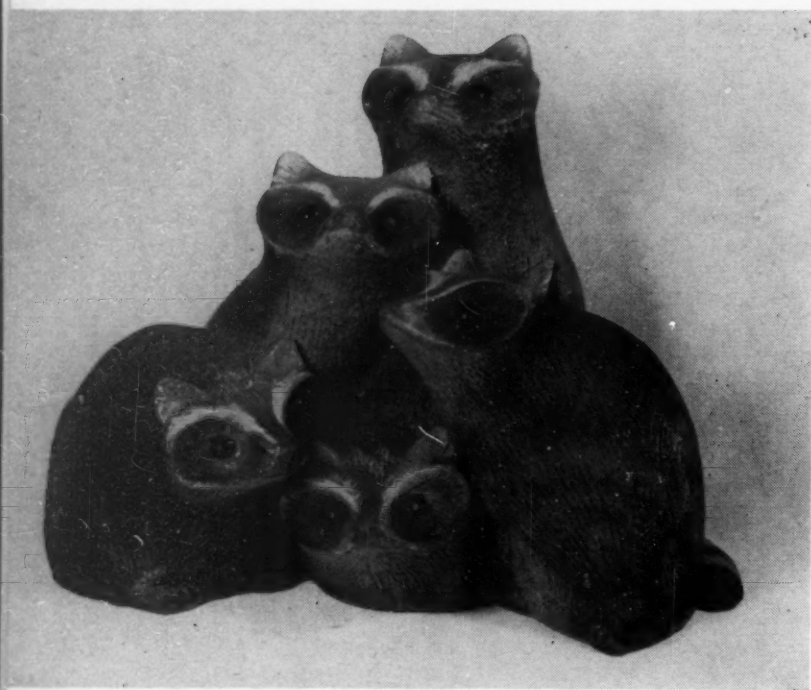
2. © "CHILDCRAFT"



3. © FELICIA BEVERLEY

4. © BOARD OF EDUCATION, N.Y.C.





"RACCOONS":

A. GATEWOD VAN KLEEK

An Honorable Mention in Sculpture was given to this amusing animal group. Colors used are brown, tan and white.

outstanding CERAMICS:

(Continued from page 64)

the whole. Material, technique and craftsmanship were important as far as they were related to the specific use. Color, form, texture, line, pattern and shape were considered as integral parts. Style, point of view, influence and size were important only so far as they reflected the overall concept and intent of the artist.

The lasting impression one has is that the exhibition is a vital, robust expression of development in the Ceramic field. Contributors were largely aware of the possibilities of Ceramics as an authentic medium, with infinite variety of materials and techniques providing continual investigation and experimentation. ●



CERAMIC BOWL AND VASE:

EDWIN SCHEIER

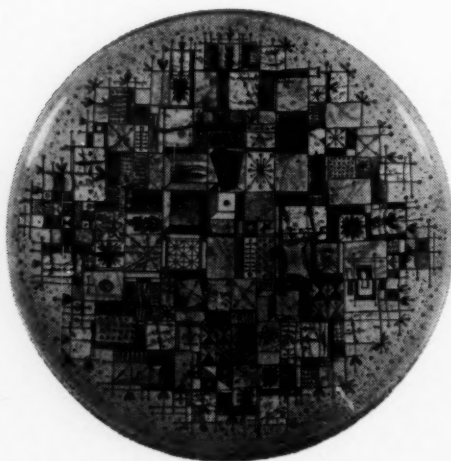
The above and the two other Scheier ceramics illustrated on page 64, jointly won the group prize of \$100.00, offered by the Onandago Pottery Co.

THREE PRIZE-WINNING PIECES FROM THE 18TH CERAMIC NATIONAL AT SYRACUSE



"ANGELS":
\$100.00 award winner of Ferro Corp. prize in enamels.

Jean Ames



GLAZED POTTERY BOWL: Myrton Purkiss
\$100.00 Homer Laughlin China Co. award. Abstract pattern with decoration possessing textural quality.



"THE WOMEN":
Abstract development. \$100.00 B. F. Drakenfeld Award.

Jean Ames



Materials for tray painting are: (l. to r.) sandpaper, cloth, varnish, paint & brush, varnish brush & linseed oil, turpentine, plastic spray, tack cloth and assorted implements.

If you find yourself with the urge to create, but lack the know-how—painting your own hand-decorated trays is a fascinating project. They are fun to prepare and utilitarian, especially around Christmas time when your gift list is long and cash is growing short.

Tray painting enjoyed immense popularity in early Colonial times. To this day, the procedure remains uniquely personal and the finest work is hand done. Yet the technique is not especially complex or time-consuming.

WHAT YOU WILL NEED

from the hardware store:

1" or 1½" bristle brush; ½ pint flat black paint for the background. ½ pint varnish, ½ pint turpentine, and 1 jar plastic spray.

Two sheets #0 sandpaper, 4 pads of steel wool, and a tack cloth.

from the art supply store:

#7 quill brush (¾" long hairs) with handle. #3 pointed lettering brush (scroller), and a palette knife. Recommended oil colors: rose madder, cadmium yellow medium, chrome green, burnt sienna, zinc white, ultramarine blue.

miscellaneous items:

Two small jars, some clean rags, an old plate for mixing, a teaspoon for dipping varnish and turpentine.

The trays can be purchased at a ten cent store or a restaurant supply store. The size trays used in this article were 14 inches in diameter and were 35c already decorated. The decor was then blacked-out. In the interest of economy it is best to do several trays at one sitting, completing the series one step at a time.

HOW TO BEGIN

Sand them all lightly, then give each two coats of flat enamel. The trays pictured were painted with flat black. For other colors, use flat white enamel tinted with oil pigments, well mixed in turpentine or linseed oil. Here is a handy way to paint each side at once without the necessity of waiting for each to dry separately: Drive three nails into a board or box. Then, having painted the bottom of the tray, turn it over, balance it on the three nail heads and paint the top. The nails will hold it while it dries.

Be sure to stir the paint thoroughly and thin it down with turpentine if you find it going on to the tray thickly. Two thin coats are better than one thick and lumpy one. Brush the paint on carefully in one direction. If ridges appear, rub lightly with fine steel wool. Allow each coat to dry twelve hours.

MOTIFS FOR YOUR DESIGN

Antique shops and museums have collections of old dishes, trays and painted furniture which you may copy.

please turn to page 72

TRAY PAINTING

article by

janet cole



Initial step in decorating is cutting out of paper stencil which is then placed over black-painted tray. Trace cut-out areas with soft lead pencil. These will later be filled in with various paints.



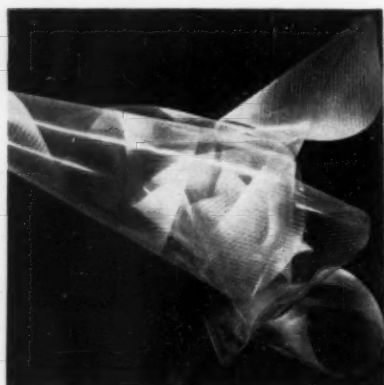
Flat areas of color are then filled in with oil paints which have been mixed with a solution of varnish and turpentine. (This promotes smooth flow of paint from brush onto surface of tray.)



Decorative touches are added after basic areas dry. Final step in finishing tray is to spray surface with any standard commercial plastic coating. Recommend number of coats is two on either side. Tray is now completed.

LUMINOUS SCULPTURE

something "different" with eye-appeal



... black magic under black light

VIEWERS at the California Exhibitor's Gallery, on entering a darkened room, were recently startled by a ghostly object seemingly suspended in space. On closer inspection the imaginative art form proved to be 3-dimensionally arranged sheets of glowing plastic. Artist-originator Robert Mallary calls the innovation "luminous sculpture."

Utilizing the principle of the hanging mobile, the plastic sheets have been bent and twisted into esthetically satisfying shapes and then colored with fluorescent dyes which respond to "black light." (see Oct. '51 DESIGN) Mallary has also used phosphorescent dyes which glow independently in the dark.

Transparent sculpture is not new. Mallary noted, however, that the common variety was designed to be seen under ordinary illumination and was thus made visible simply by reflections on its surface. Suppose, he thought, the piece could be seen in the dark in glowing colors that changed and shifted as the mobile revolved about its string? The result would be hypnotically fascinating to watch.

Mallary's idea has commercial possibilities. It would be most suitable for cocktail lounges, theater lobbies and other softly lighted places. The construction is simple, the materials not uncommon. The black light source (which causes the luminous dyes on each sheet of plastic to glow with rich color) is readily available. And it might be further noted that a television-darkened living room also provides excellent viewing conditions for Mallary's Luminous Sculpture.

creating unusual TOYS:

(Continued from page 58)

and ordinarily discarded. Spools of many sizes and proportions, including the truncated cones that come at the ends of rolls of wrapping paper, are among the most easily collected items of this sort. Shopkeepers are often willing to save them for you, and many can be found at home over a period of time.

Old and broken wooden toys yield usable pieces for new toys too. Children's building blocks and kindergarten beads from the dime store can be a most fertile source of semi-

raw material, and in larger cities it is often possible to buy at that same place bags of partly spoiled turnings of great variety, on sale solely for the purpose of providing potential toymakers with a start. The "Spool Men" which we have illustrated came into being thus. Local millwork companies, manufacturers of wooden articles, and the school's manual training shop director will let you poke around in waste bins after hours if you ask graciously enough for the privilege. The "dressmaker's findings" counter in department stores can supply darning egg, which make elegant bodies for birds and other creatures and for some kinds of animal heads, as well as wooden button molds in assorted sizes.

If the turned pieces are not pierced with a central hole, you may need to bore one or two holes at the edges. A small egg-beater drill can be bought at hardware stores and some dime stores, with several sizes of drill points; this will prove a very useful tool to own. Another way of joining these wooden pieces is by interlocked screw-eyes, in which one of the eyes is opened by the taper-nose pliers, inserted in the other screw-eye, and closed tightly again. Or screw-eyes in the end pieces are joined by cord strung through the intermediate pieces of a structural sequence. These will give flexible joints depending on the shape of adjacent surfaces for their direction-of-bending. Beads, partly sunk in the central holes (and with a rather tight cord through it all) work particularly well for such joints. The spool figures are examples of this construction: they are loose-jointed jiggling dancers when suspended from the head and shoulders by the least complex of puppet control-sticks.

Wooden spoons and salad sets can provide bases for faces or the legs of toy creatures. Lollypop sticks, tongue depressers, meat skewers, ice cream paddles—all these are helpful additions to the grab-box of materials you'll want to have on hand when you make wooden toys. A little observation will suggest other sources of materials.

PAPIER-MACHE TOYS

The "Brash Bird" on page 57 is made of papier mache. The tail serves as a part of the support, and a foundation piece should run from beak tip, down the neck, around the tail edge and return, to outline and stiffen the body shape.

Then the legs, which in this case make the other sections of a tripod on which the creature balances, should be made on a U-shaped plan, crossing through and secured to the chest part.

The neck and barrel, and the legs if necessary, should be padded with rolls and wads of paper, wrapped and held in place with thread or strips of paper pasted down around them. The surface, as needed, should then be covered with the torn paper of the papier-mache, piece variety. If you would rather, you could make the whole beast of pulp papier-mache over the foundation. In this case, if you use a wire skeleton, it should form more of a cage than usual. Into this cage the pulp should be packed; it may need a judicious crisscrossing with finer wire as it is built up, to keep the innards from sagging or falling out. This construction will make a much heavier object and one which takes a great deal longer to dry. It will not necessarily be more durable, however.

If you work toward exaggeration of all the features, you are more likely to get character and definition into the object. A wire skeleton naturally suggests the kind of sleek, lightly poised beast that is nearly impossible to make in a stuffed toy. Pulp papier-mache with some inner stiffening

continued next column

and reinforcement works well for bulkier rough-coated creatures, although if they are made too solid, it is hard to get the pulp to dry without cracking apart. So keep to the kind of material (and the technique that goes with it) which suits the form and idea of the creature you're working on.

pulp papier-mache: Tear your paper into tiny pieces and soak it in a basin or pail for a couple of days. Then squeeze out the excess water and mix the remaining fiber with enough paste to make it a sort of dough. You can reduce the stickiness and have it easier to handle (but also less adhesive to the foundation) by adding a tablespoon of whiting to each half cup of paste and mixing it in thoroughly. Stir this all together to impregnate every fiber with paste and to work out all lumps.

This is used rather like modeling clay to build up from a foundation. The surface will be rough, and there may be an annoying tendency to have it stick to your fingers so that you find yourself pulling away what you thought you had already put on. You can partly overcome this trouble by oiling your hands occasionally. Too much oil during the process keeps the paste from sticking at all, however.

This pulp will take a long time to dry. It cannot be hurried. And in spite of your best efforts, it may develop cracks and even chasms. These can be patched with more pulp, after the whole is dry. When the piece has dried and has been patched, and the patch is dry in its turn, you may feel you should smooth the surface off. Sandpaper or a pocket-knife will do this. But remember that here is a bulk process for a bulky result, and the rough surface probably suits it well enough left as it is. Paint it, if you like, of course.

or 'piece' papier-mache: In a bowl, mix paste and water together to the consistency of light cream. Have everything within range well protected with newspapers, as papier-mache in any form is a pretty messy business. Two piles of newspaper (one, the roto or color section, the other, regular newsprint) should be torn, *not cut*, into appropriately sized pieces relative to the project. For finicky work, round or hollow, have the bits no larger than a fingernail; for ordinary rounded forms, pieces a couple of inches across will do; for covering larger, flatter areas, you can use strips and pieces up to 6" or 7" long. Dampen these papers well before starting so they will absorb the paste solution.

Take up one bit at a time, run it through the paste bowl, remove any excess paste, and smooth the paper down on the foundation. If you are working over a model which is to be removed later, have your first layer of paper merely dampened, but not pasty, and oil the model. Go over the whole object with a single layer of pieces, slightly overlapping at all edges. Then each successive layer should be pasted. Alternate your layers as to color of the paper so you can be sure you are working evenly. At least five layers are needed; seven are better.

You can strengthen the piece, after a three-layer or four-layer start, by a layer of cheesecloth well soaked in paste. There is only one caution to this whole process: work out all air bubbles and keep the layers pressed firmly together throughout, *as you work*. You cannot improve the contact after the paste has begun to dry.

When complete, let it all dry for several days. There is no use trying to hasten this. Drying near heat, even in direct sunlight, will warp the piece. Slow drying helps prevent both shrinkage and warping. ●

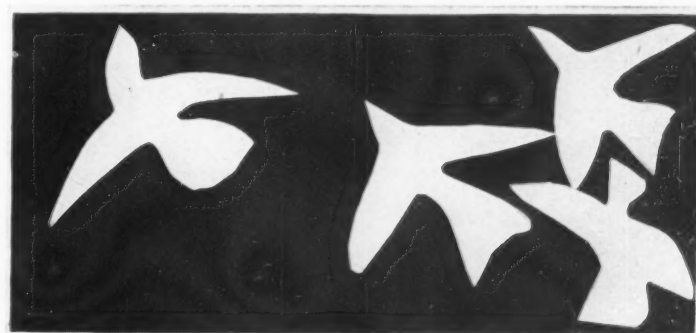
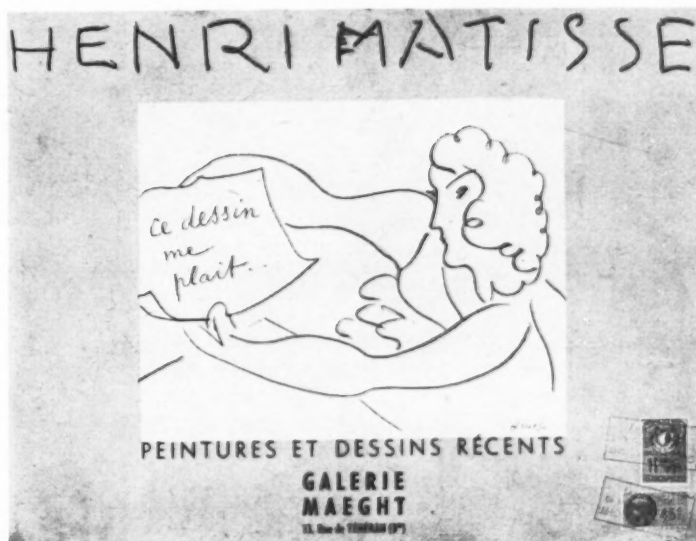
posters from PARIS:

(Continued from page 59)

of the humble poster. The selection, made by Mr. Heinz Berggruen for the American Federation of Arts and circulated through the country by the San Francisco Museum, contains the work of Picasso, Laurens, Braque, Leger, Miro, Matisse and nineteen other lesser known members of the School of Paris. These posters take various forms. At times, one of the paintings in the exhibition involved is reproduced; at other times the artist does a special drawing or print.

Let us hope that modern artists in America as well as Europe will follow the example set by these Parisians. They will assist in beguiling the passerby into the galleries and make him a collector or, at least, a patron of art. ●

TWO POSTERS BY MATISSE



HENRI MATISSE

JAZZ

TERIADE EDITEUR

EXPOSITION
CHEZ

PIERRE BERES

14, AVENUE DE FRIEDLAND, PARIS VIII

DU 3 AU 20 DÉCEMBRE 1947

Formula fact & fable

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Your department of information on art research

By

JOHN J. NEWMAN
333 W. 26th St., New York 1, N. Y.

HOW CAN I MAKE MY OIL VERY FLUID AND STILL PREVENT IT FROM RUNNING AND SPREADING?

● By using a semi-viscous medium such as Copal Painting Medium or Gel.

CAN YOU SUGGEST A MINIMUM PERMANENT PALETTE FOR FIGURE PAINTING WITH OIL COLORS?

● Cadmium orange, Prussian blue, either terra rosa—Venetian red—English red or Mars red, raw Sienna, ivory black and one of the following whites: Zinc white, titanium white, or lead white (flake).

IS GLAZING THE BEST METHOD OF PAINTING?

● There is no such thing as a best method. There is only the suitability of means to securing certain results. Glazing is an excellent painting technique. However, it must lend itself to the effect aimed at by the painter. (At the same time, the painter must have the knowledge and skill to handle it properly.) But, there are many textural qualities which cannot be achieved by glazing. Why limit yourself?

IS VARNISHING A PAINTING NECESSARY?

● An oil painting should be varnished with retouch varnish as soon as it is dry. The varnish protects the paint film through its drying period without interfering with the normal drying process. It is easily removed together with the accumulated dust and grime that invariably settle on the painting.

WHY DOES MY COLOR "SINK IN" WHEN I PAINT ON CANVAS, EVEN AFTER I'VE VARNISHED IT?

● Probably the canvas you are using was not sized sufficiently. Before painting on this canvas give it a coat of retouch varnish.

WHAT IS MEANT BY 'AMORPHOUS', IN RELATION TO PIGMENT?

● It means that the pigment particle as such has no definite form or texture; it is non-crystalline. Prussian blue, lakes and gas blacks are examples of this type of pigments. (I use the word pigment to designate the dry colorant used in the formulation of oil, water or casein paints and pastels. ●

tray PAINTING:

(Continued from page 69)

Libraries are also a rich source for research material (see end of article for recommended books on the subject). When you have your design in mind, make a paper pattern of your tray and work out the idea to scale. Trace the pattern selected onto a piece of heavy paper and cut out the main elements (as illustrated). Place pattern on the tray and draw lightly inside the cut-out area. A soft lead pencil will show up on both flat black and colored surfaces. Now you are ready to decorate.

DECORATING THE TRAY

Mix a medium of $\frac{1}{2}$ teaspoon of turpentine to $\frac{1}{2}$ teaspoon of varnish in a small jar. This medium is added to your colors before applying them to the tray so that the color will flow on more easily and adhere more firmly to the surface. Have a small jar of turpentine handy to rinse your brush between use of each color. Rags are handy for wiping excess color and the turpentine from your brush.

Most "first attempt" painters are inclined to mix too much paint for their needs. Enough to fill a tooth paste cap will paint five of the trees on the trays illustrated, so judge accordingly. Squeeze out the colors and arrange on the outside rim of a plate, mixing desired shades in the center. Paints are mixed more thoroughly and easily with a palette knife than a brush. Here are other hints for successful tray painting: To dull a color, add a touch of its complement (red-green, orange-blue, yellow-violet). Also, if you make a mistake or accidentally smudge paint on the tray, wipe it up quickly with a clean cloth and, when the tray is thoroughly dry, rub the oily spot remaining with any detergent powder.

COMPLETING THE TRAY

With the quill brush paint in the larger areas, but don't stick too rigidly to the outline, which is simply a guide to placement. Before adding the last touches, allow these large color areas to dry six to twelve hours to prevent smearing. Don't worry if the black 'ground' shows through a bit, as this adds to the charm of a hand-painted tray. When the proper time has elapsed, add the finishing touches with the #3 scroller. Never forget to wash brushes in turpentine and then in soap and water, after each application.

When the paint has dried forty-eight hours, dust the tray with a tack cloth and give it a coat of plastic spray, following the manufacturer's directions on the bottle. *Bridgeport Plastic Spray* or *Krylon* is quite satisfactory. Varnish is not recommended as a finishing coat, for it is difficult to manage and takes several hours to dry. It also catches dust. Give the tray tops three coats of spray and the bottoms, two. The trays are now finished and ready for gift giving.

RECOMMENDED REFERENCE BOOKS (may be ordered through DESIGN)

- "American Folk Decoration" by Jean Lipman (\$10.00)
- "How To Paint Trays" by Roberta Ray Blanchard (\$3.00)
- "Pennsylvania Folk Art" by John J. Stoudt (\$7.50)
- "Pictorial Folk Art" (\$6.95)
- "Index of American Design" by E. Christiansen (\$15.00) ●

china PAINTING:

(Continued from page 60)

we will move on from straight line decoration to the natural curves so evident in nature itself. Straight line tile designs have a tendency to appear "dated." The tiles of the 1920's were always angular and in the jerky rhythm of the so-called "modern vein." You remember the stiff, exaggeratedly simple furniture—well, we are not going to allow your pleasure in tile decorating to become "old-hat." Curves—that will be the next step. Curves are ageless. However, let's not get ahead of ourselves; first things first. So, here is a suggested exercise to busy yourself with before we are ready to move on.

AN EXERCISE IN BASIC TITLE DESIGN

Make six designs, based on the illustrations shown in this article. Try two of each type, limited always by the self-imposed discipline of straight lined work, and the lines of the right triangle. Your first two will deal with maintaining the center of interest at the corners, the next two with major interest at the center, and the final two with center of interest at the diameters. ●



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COMMERCIAL artists will be interested in the findings of the Sun Chemical Corporation's color research laboratory, who have examined the results of thousands of direct mail pieces.

They report that the following methods will aid in securing good results from your direct mail promotion.

1. Use a colored stock for letters and brochures, or a second color on white stock.
2. The printing should be dark and the stock light.
3. Use color sparingly, with plenty of white space.
4. In general, use reds and combinations of red and yellow, or yellow and blue.

Other findings indicate that promotion to women is most effective when pastels are used, and that male readers reply more frequently to bold, bright colors.

ART WORK should be held to a minimum, and the layout of the type areas should be thought of as being as much an illustration as is the art itself. Lay out with imagination and individuality. Make the art correspond in vein with the approach of the copy. Avoid complicated halftone engravings.

REPLY ENVELOPES play a very important part in securing good returns. The best colors for envelopes have been found to be:

Goldenrod	22% replies
Pink	18% replies
Green	16% replies
White	15% replies
Kraft	15% replies

(above percentages are relative for one large scale test of same mail piece.) •



BOOK REVIEW SECTION

AS REVIEWED BY JANET COLE

ALL BOOKS RECOMMENDED MAY BE ORDERED THRU "DESIGN."

Send check with title of book and publisher to: "Book Editor," DESIGN Magazine, 337 South High St., Columbus, Ohio. Always include date of review.

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Carroll J. Swan
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Improve your advertising perception by taking the fifty-seven tests offered in this excellent book. Illustrations of several tested layouts and copy writings in national advertising campaigns by well-known products. Recommended for art agencies, advertisers, commercial art students and teachers.

PORCELAIN FIGURES OF THE 18TH CENTURY:
Studio-Crowell Publ.

David Rosenthal
\$5.00

An informative introduction to the fascinating world of miniature decorative figures in porcelain. Includes a brief history of the craft and 150 reproductions (including color) of the best work of the "Golden Age" of porcelain in Europe and England. Accompanied by a list of manufactories, artists, modellers, and reproductions of their marks.

U. S. INDUSTRIAL DESIGN—1951:
Studio-Crowell

\$10.00

A professional book for architects, educators, designers and art agency personnel. Covers outstanding mass-produced products (i.e., dispos-alls through dinnerware design). Excellently illustrated with special sections on packaging and commercial interiors. 184 pages; deluxe size.

WATERCOLOR PAINTING FOR BEGINNERS:
Watson Guphill

Jacob B. Smith
\$6.00

Professionals can learn much from this lucid book. Covers landscapes, still life, figure painting. Also lists materials and methods for cleaning and preparing canvases.

SUCCESSFUL DRAWING:
Viking Press

Andrew Loomis
\$4.95

An outstanding illustrator and teacher presents his knowledge of drawing principles and techniques to art students and practicing artists. Problems of proportion, perspective, light and shadow are emphasized. Over 100 large illustrations. 160 pages.

YOUR CHILD IS AN ARTIST:
Grosset and Dunlap

Arthur Zaidenberg
\$3.95

A book aiding teachers and parents to develop a child's natural talent for drawing and painting. Suggestions for teaching of children of kindergarten or primary school age, plus discussion on vital elements of art. Over 100 illustrations (10 in color). 192 pages.

MANUAL OF DESIGN:
Reinhold Publishing Corp.

Janet K. Smith
\$5.00

A how-to-do-it book, emphasizing thorough understanding of the elements of art. Many workshop and classroom projects. 150 pages of instruction and discussion, with over 175 illustrations. Excellent coverage.

AMERICAN FOLK DECORATION:
Oxford University Press

Jean Lipman
\$10.00

For the student and collector of early American art work, and for the amateur interested in home decoration. Complete information on the how-to-do-it aspect. 181 illustrations plus a color chart. 163 pages. •



THE LOGE:

(1874)

article by

g. alan turner

WHEN, on February 25, 1841, a son was born to a poor tailor in the city of Limoges, the school of romantic painting was in its full flower. Delacroix and Corot were being widely exhibited and Samuel Morse was just perfecting the telegraph. The France of Napoleon had died twenty years earlier. An upsurge of gaiety, pleasurable living and industrial revolution was stirring the turgid waters of European life. This was the world into which came Pierre Auguste Renoir, fifth child in a hungry family.

Limoges was an important center of art; the porcelain factories turned out beautiful, delicate pieces that were destined to grace the homes of well-to-do connoisseurs. Father Renoir had tried his hand at the craft and was an artisan of no mean ability, but after all, a tailor by trade must earn some reasonable wage if he is to feed a family of seven. So the Renoirs saved their money and finally moved to Paris, hoping to better their position in a large city. Auguste was four at the time. In the years that followed, the child gleaned knowledge of the application of enamels and, at the age of thirteen was apprenticed to a Parisian porcelain factory. He learned quickly; by the time he was sixteen he was one of the best decorators in the plant.

In his free moments, young Renoir haunted the Louvre, for, while he enjoyed his work at the factory, it had begun to seem somehow trivial. In one of the corridors of the mammoth museum he happened across Boucher's "*Diana at the Bath*" and was struck by its classic beauty. Boucher became his idol, and even much later in his lifetime, he retained a deep respect for the old master of form and grace. Unlike many of his sneering contemporaries, Renoir found constant inspiration in the paintings of those who had gone

RENOIR

master of the human form

before him. The boldest of experimentors, he nevertheless observed: "There is nothing outside the classics. A musician . . . could not add another note to the scale of seven. He must always come back to the first one again. And it is the same with art". He schooled himself well in those early days of his youth, when the halls of the Louvre were the Mecca toward which he inevitably returned.

After quitting the porcelain factory, Renoir took to painting screens and dressing blinds. By saving his money, he eventually had enough to pay tuition at the atelier of Cleyre, where he met a young fellow named Claude Monet. Monet became the leader in Impressionism a few years later, when his "*Sunrise—an Impression*," was hooted at by the academicians. Monet and Renoir became enduring friends, allies in the bitter fight against public apathy toward imaginative painting.

EARLY REBUFFS

When Renoir was twenty-two, he decided to enter a painting at the Salon. Acceptance there was mandatory if a painter was to earn a living at his craft, for the academicians held a tight throttle upon art in France. The painting he submitted was a romantic thing—a nude lady listening to the music of a guitarist. Shocked officials rejected the work. "A male guitarist in the same room with an unclothed woman!" they gasped. "Outrageous!" Chastened, but not squelched, young Renoir submitted once again, the following year of 1864. His "*Esmeralda*" offended no one and was accepted. (Some time later, when he looked upon the painting in his studio, Renoir calmly destroyed it.) He ran into trouble with the Salon once again, in 1873, when the committee noticed that his latest effort (a Parisienne dressed in Algerian costume) had lavender shadows. "Heresy!" they proclaimed. "He has been studying the work of that man, Monet!" And so, because shadows must be black or grey, his canvas was refused. For this impertinence, he was frozen out of the Salon for an entire year. He continued to submit annually, but as regularly he was rejected. There was no room for heretics—or, worse, for impressionists.

"MONSIEUR VIOLETTE"

For several years, Renoir studied nature, moving out of the studio and into the streets and countryside. All his paintings of this period (roughly 1868-77) featured the same violet-hued tone that he had used for shadow effect. Critics derisively gave him the nickname, *Monsieur Violette*. But Renoir had discovered something most important; like Monet and Pissarro, he came to understand

that nature's light was ever-changing, variegated according to the hour of the day. He had become an Impressionist.

Renoir never lost his personal admiration for the comrades of his early years—Monet, Cezanne, Degas, but as his art sense broadened, he came gradually to realize that even Impressionism had become a blind alley. He had absorbed all that its theories could offer, and he had to move onward. He no longer exhibited in their showings, for he had come to see that art was above any single school and that the honest painter must continue to explore new channels.

THE TURNING POINT

During these middle-road days of the 1870's, he painted the first impressionist portraits produced (Madame Monet, Victor Chocquet, etc.). And then, in 1878, he reached a turning point, with the portrait of "*La Famille Charpentier*," (see back cover). The picture was destined for success. The Salon could not refuse it. Was not Monsieur Charpentier the celebrated (and very wealthy) publisher of the reigning favorites, Zola and Flaubert? Was not Madame Charpentier a most charming and important member of Paris society? Well then. With the acceptance of the Charpentier portrait, offers and commissions soon appeared, and for the first time in his career, Renoir found himself with money in his pocket. Enough to travel to Italy and Algeria, and enough to consider marriage to Aline Charigot, one of his models (whose likeness may be seen in "*Luncheon of the Boating Party*"). They were married when he returned from Africa and lived a most devoted life together, Aline bearing him three sons. The journey abroad was to prove another pivotal point in Renoir's career. At Naples, he became obsessed with the classical art of the Pompeian excavations, and he undertook protracted studies of the female nude, finally eliminating the last vestigial remains of "brown gravy" from his palette. (The Impressionists banned bitumen from their pigments, this being the tarry substance used by academicians to impart a coppery glow to flesh. In its place, they substituted use of brilliant coloring, especially in the shadows.)

Florentine frescoes and Pompeian wall paintings which he saw in the Naples Museum constantly came back to haunt him. "I would swear I was looking at a nymph by Corot!" he remarked to a writer, in describing a portrait of a Pompeian priestess.

He paused in Palermo to do a portrait of Richard Wagner.

THE AFRICAN TRIP

Then he took a boat for Africa. In Algeria his travels came to a halt and the African sun stole into his palette. His dormant love for Delacroix's art was reawakened. Here in Algeria that earlier Romantic had found the inspiration for his gorgeous color studies and canvases which were later to be so highly regarded by the Impressionists. But, while Delacroix's work was unmistakably influenced by Algeria, the Renoir visit had no such permanent effect, serving only to stir into being his desire to paint a monumental canvas upon his return to Paris. And this marked the absolute end of Renoir's tryst with Impressionism. It had served its purpose; he had no further need or use for its limited scope.

The critics mocked his more severe, sculptural work of the post-travel period. "Renoir has gone sour!" was their excited observation. Wrote novelist George Moore, staunch defender of Degas and Manet: "Monsieur Renoir returns to us from abroad. In two years he has utterly destroyed



MADAMOISELLE ROMAINE LACAUX

(1864)



SELF PORTRAIT BY RENOIR:

(1910)



LUNCHEON OF THE BOATING PARTY:

(1881)



THE BATHERS:

(1884-87)



COCO (Claude Renoir):

(1904)

the charming . . . art which it took him twenty years to build up!" Walter Pach (author of the excellent preface to the "Library of Great Painters" edition of "Renoir") tells us: "The critics made the common blunder of condemning a new development because it was different from its past, a past which the artist had outgrown."

Renoir returned to studio painting, having reached the conclusion that "the very profusion of light outside plays too dominant a part in the painter's concept, leaving him with no time to work out the composition." And, he added, "If the painter works directly from nature, he . . . looks for nothing but momentary effects. He does not try to compose and soon gets monotonous."

For the next three years, Renoir worked steadily on the ultimate painting he had made up his mind to create. In the early 1880's, he made many sketches of the conception, which he had decided to call "The Bathers." It would be a pastoral landscape with classic nudes. It would sum up everything he had learned to date. In his own words: "After three years I finished my masterpiece. I sent it to an exhibition, and what a trouncing I got! Everybody agreed I was sunk. God knows how I labored over it!"

The painting (see illustration) was daring and uncomplicated in its flat lighting. The delicacy and subtle roundness of form remains a criterion for painters of the undraped female form. But the critics considered Renoir finished as an artist. How wrong they were is evident in his following work. Thirty wonderful years yet remained to him, and he made the most of every one. He produced the finest of his efforts in those years when most artists have begun to skid downhill. And his work is all the more magnificent when we consider that he suffered ill health. Crippling attacks of arthritis seized the aging artist, making every movement a torture. He often had to pause for ten minutes or more between brush strokes, while the sweat of agony ran down his face. But he kept painting. Pach reports that the old man, recovering from a seizure, told a friend, "Really, I am a lucky man. I can do nothing but paint!"

When Renoir was about seventy, his work began to show an end result of his arthritic attacks which, oddly, made his work more distinctive. No longer able to paint small details, he turned to broad, near-abstract brush strokes. His colors became richer and every stroke meant more. Painting became the sole reason for living, and he pursued his craft even when it became necessary to strap the brush to his arm.

In the closing decade of his life, Renoir essayed to sum up what he had learned. "Tell the students," he remarked, "that the only teaching that is any good is to be found in the museums."

Again, he advised: "Let us keep our criticisms and instructions in simple, uncomplicated language. When I stand before a masterpiece, I am content with enjoyment. It's the professors who are apt to discover 'defects' in the masterworks. Well then, let there be these defects. They may very well be needed. There are no rules to observe. The achieved result is all that matters."

Renoir was the portrayer of all that is joyous in humanity. Never somber, his paintings glow with the joy of living. To the end he followed this path of serenity. When, on December 17th, 1919, pneumonia finally halted his brush forever, his final word was almost symbolic of his love for the beauty of nature. He reached out to arrange a still life composition, his feeble fingers touching the contents of a vase. "Flowers," he whispered, and his hand went limp. ●

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(1878)

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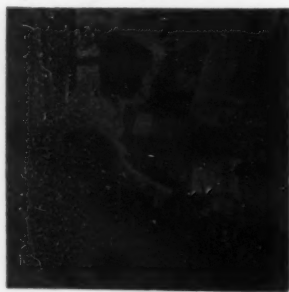
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